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AMERICAN ART NEWS.

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WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK.

Brentano's Fifth Ave. and 27th St.

Powell's Art Gallery, 983 Sixth Ave.

WASHINGTON.

Brentano's—F and 12th Streets

WAR POSTER EXHIBITION

The arrangements for the coming
exhibition of the War Posters of all the
Allied and neutral nations—for some-
what paradoxically some of the neu-
trals have put out posters relating to
the war—which we have devised, and
which will be held under our auspices
in an accessible and fine gallery in this
city about the end of November—are
progressing, and we have had every en-
couragement from the publishers and
owners of these posters, the artists
making them and many art lovers and
collectors, and have already received
for exhibition and sale, and on loan,
a large and varied assortment of the
most effective and artistic of these pro-
ductions.

As we said last week, the purpose of
the exhibition, all the proceeds from
which will be given to the Red Cross
or some other deserving war charity
or work, is to afford an opportunity to
the many art lovers, desirous of form-
ing collections of war posters to see
and study the best of these in one cen-
tral place and to there make their selec-
tions, and also to give art lovers in
general, a comprehensive idea of how
the artists of the Allied and neutral
nations view the war.

We will gladly welcome any sugges-
tions and any gifts or loans of war
posters for the coming display, the de-
tails of which we will hope to announce
next week.

Salmagundi Club Plans

Pending removal of the Salmagundi Club
to its new Club House, 47 Fifth Ave., all
activities will be temporarily suspended
for some three weeks, when it is expected
that the new quarters will be ready for
occupancy. Meanwhile the hospitality of the
National Arts and Princeton Clubs has been
courteously extended to the Salmagundi
members. All correspondence should be
directed to the office in the new building.

The prospectus of coming exhibitions for
the season—1917-18—states as approximate
date of the combined watercolor, illustration
and etching exhibition to which pastels are
also eligible, Dec. 7-22. Annual auction
sale, Feb. 8-15; Annual oil exhibition, Mar.
8-23; and thumbbox exhibition, Apr. 12-27,
1918.

TO ADD TO ARTISTS' INCOMES

The suggestion has frequently been
made of late that dealers, and even art-
ists themselves, might rent out pic-
tures, sculptures and even decorations
—to the end that added income might
be obtained in this way for works not
immediately saleable. We note in our
London letter this week that this idea
has been put into successful operation
by Mr. Roger Fry's Omega art shops
in that city, and we see no reason why
the same plan might not be as success-
ful in this country.

Some enterprising dealer should
make a trial, at least, of the renting
out of pictures and sculptures to art
lovers, either to those of slender purses
or their richer fellows who are not pre-
pared to make an outlay for the time—
both of whom would presumably be
willing to pay a reasonable sum for
the adornment of their homes or apart-
ments with such works for a period,
which could be extended if the works
were not needed at its expiration, or on
call—to which should be added the cost
of insurance, transportation, etc. We
feel confident such a rental plan for art
works, the details of which could, it
seems to us, be easily arranged—would
not only be of financial benefit to art-
ists and dealers, but would greatly aid
in the furtherance of art taste and
knowledge in the country.

In this connection we also call atten-
tion to the success noted elsewhere in
this issue, of the Chicago syndicate of
local art lovers, which, at its own ex-
pense, through funds co-operatively
raised by its members, send, out good
painters every season to produce pic-
tures, which they agree to sell to the
syndicate at reasonable prices, and
which on their completion are distrib-
uted to the members of the syndicate,
also at reasonable prices. This admir-
able plan gives often able artists needed
outings, free from financial cares,
which freedom enables them to do the
better work, and provides the art lov-
ing syndicate members with good pic-
tures, at a low cost, for their homes. Mr.
Carter Harrison and his associates in
the Chicago syndicate are to be con-
gratulated upon this excellent idea.

CORRESPONDENCE

New Art Society Born

Editor, AMERICAN ART NEWS.

Dear Sir:

That artists can buy Liberty Bonds and give
birth at the same time to a brand new baby So-
ciety of Art, is proof of their faith in success,
even during a period of the present tension.

This infant is christened "The Society of
Painters of New York," and opened its first
annual exhibition in the council room of the
Academy yesterday. The object of this
society is travel, and the first show is to
be sent through the country in a rotary ex-
hibition to which the best galleries in the
country are offering it hospitality. Among
the exhibitors are men and women as
familiar to the public.

Let us give it "God Speed."

N. Y., Nov. 3, 1917. Elizabeth Watrous.

Vanderlyn Portrait of Gallatin

Editor, AMERICAN ART NEWS.

Dear Sir:

William Dunlap, in his "History of the
Rise and Progress of the Arts of Design in
the United States," published in N. Y. in
1834, speaks of a portrait of Albert Gallatin
painted by John Vanderlyn, a commission
from Aaron Burr. If any of your readers
have any knowledge of such a painting, will
they kindly communicate with the undersigned,
care of the AMERICAN ART NEWS.

Yours very truly,

N. Y., Oct. 29, 1917. X. Y. Z.

COLLECTING WAR POSTERS

Of immediate importance to poster col-
lectors is the interesting brochure on
posters and pictures relating to the great
war by Mr. Louis N. Wilson, the Librarian
of Clark University, Worcester, Mass., of
which the university owns 1,060 examples.

Mr. Wilson in his brochure says that the
posters issued in England "are essentially
for recruiting purposes; are simple, direct
and forceful, and have a pictorial quality
element." Among the library's collection
are "Be Ready, Just Now," a single figure
of a soldier in uniform bearing a great
bayonet, "Kitchener appealing for Volun-
teers" and Lord Nelson uttering the mem-
orable words "England expects," etc., and
asking the men of 1915 "Are You Doing
Your Duty Today?" "Brangwyn's Prisoner"
and "Violation of Belgium" are most dis-
tinctive. For some of these posters the
library paid \$5, \$10 and \$25 each.

"France needed no recruiting posters,"
says Mr. Wilson, "and so the Government
published posters to appeal for war relief
and donations to the Serbian and Belgian
reconstructive work. These have not so
great a pictorial element as the English,
but have much charm."

"In one a German soldier is shown drink-
ing from a chalice while another depicts a
victorious attack made by French soldiers.
There are also Government proclamations,
rules and regulations, official war photos
of ammunition transportation, and ruined
churches."

"Germany," continues Mr. Wilson, "pub-
lished photos of German and Austrian of-
ficers and news of devastations by Russians
in East Prussia. There are also among the
German posters drawings by A. Langen of
victorious soldiers feted by pretty German
girls."

"The Russian posters," says Mr. Wilson,
"were cheap and gaudy, representing gal-
lant soldiers. Later they were better in
subject and drawing. The best, however,
are the Loan Cartoons, lent by Mr. and
Mrs. Frederick Corse of Petrograd. These
show an English and French influence, as
in that of a man standing with fixed bayonet
in a trench."

"From Holland," states Mr. Wilson,
"come Raemakers' cartoons showing the
cruelty of German soldiers towards the
Belgian peasants. These are in four sets."

The Japanese posters Mr. Wilson con-
siders rather cheap and highly colored.
They are called "Illustrations of the War."

The English colonies, according to Mr.
Wilson, have contributed largely and well
to war posters. From Australia come seven,
following the English in style and color. One
in silhouette shows a boy scout standing
in front of his perplexed father with the
inscription "What will your answer be when
your boy asks you, 'Father, what did you
do to help when Britain fought for freedom
in 1915? Enlist now.'" But the most striking
of the Australian posters is a large one
in yellow, black and blue, with the Sphinx
and the Pyramids and a line of thin red
"eroes."

"The Canadian posters," says Mr. Wilson,
"are naturally modeled after the English—
the chief distinction being that they have
the text, sometimes in French and some-
times in English. Looking over these as a
whole, one is inclined to give preference to
those in French, although all are good. If
we were to offer criticism, it would be that,
in most cases, they are overloaded with
reading matter and copies of letters in
script are never very effective on posters."

Mr. Wilson might have mentioned the
stirring poster of "The Lion and his Cubs."
—Ed.]

Mr. Wilson evidently had not seen the
two beautiful and inspiring war posters
drawn and colored by the Serbian artist
Mittlecwitch for the Italian Government,
when he published his brochure, the
"Finalmente" and "Sempre Avanti," which
the ART NEWS has claimed for some time
are far and away the finest war posters yet
produced.

In closing, Mr. Wilson says: "The poster
the best form of advertising, and hold that
the billboard, suitably located and con-
trolled, might be raised to the dignity of a
civic and national asset."

It is noticeable that Mr. Wilson does not
discuss the American war posters. The
ART NEWS has several times alluded to the
general weakness and paucity of idea shown
in these—but there are some notable ex-
ceptions such as Renterdahl's admirable
navy works and such appealing ones as
"Columbia, Calls," "Uncle Sam, I Want
You," etc. The Red Cross magazine for
August last published a number of repro-
duction in colors of the most artistic war
posters of the belligerent nations, and else-
where on the editorial page of this issue
will be found the announcement of a large
and comprehensive exhibition of war posters
—now being organized, and soon to be held
for a war charity in a suitable N. Y. gallery
by the AMERICAN ART NEWS, where lovers
of and would-be collectors of poster art,
can see, study and secure examples of war
posters collected from many sources and
representing all nations which have pub-
lished such posters since 1914.

OBITUARY

George Simons

The death is announced of George
Simons, an artist widely known through-
out the West a generation ago, at Long
Beach, Cal. He was 83 years old, and was
formerly a pioneer settler of Council Bluffs,
Iowa. For about twelve years he had been
living on the Pacific Coast.

Some of Simons' most valuable paintings
were made for the late Gen. Dodge, and
they are among the collections of the Dodge
heirs. Mr. Simons accompanied Gen.
Dodge in the original surveys for the
Union Pacific Railroad, and many of the
historic incidents and scenes were pre-
served on canvas. One of the most meri-
torious of these, "Kit Carson's Last Shot,"
shows the great scout in a deadly duel with
an Indian chief, whose horse Carson has
caught as its rider falls from the bullet of
the "horse pistol" carried by the scout.

Gen. Dodge used many of Mr. Simons'
sketches in his writings on frontier subjects.
Mr. Simons also went with Gen. Dodge to
the Civil War.

Lieut. Athos Casarini

Lieut. Athos Casarini, of the Italian
army, an artist well known in Brooklyn,
where he lived for several years, was killed
in the recent battle of San Gabriele.

The artist was born in Bologna, Italy, in
1884, and, coming to America, made his
home in the Poplar Street Studios, Brook-
lyn. When the rupture between Austria
and Italy occurred he returned at once and
offered his services to his country.

Noteworthy among Casarini's works were
his paintings of the Manhattan skyline and
other harbor views. The masses of build-
ings and the incessant energy of the
metropolis exercised a remarkable influ-
ence over him and his best work was de-
voted to its expression.

Hamilton Easter Field, who knew Casa-
rini intimately during the years he spent
here, recently said that Casarini would un-
doubtedly be considered as one of the lead-
ers in the "futurist" movement in America.

Frank Crane

The death of Frank Crane, cartoonist and
illustrator, occurred at his late residence,
New Rochelle, N. Y., Oct. 26.

He was born sixty years ago in Rahway,
N. J., and was a member of an old American
family which founded the town of Cran-
ford, N. J. He was a cousin of Stephen A.
Crane, the writer.

After graduating from the Academy of
Design schools he became a cartoonist for
the "World" and later joined the Phila.
"Press." Subsequently, Mr. Crane drew
cartoons for the N. Y. "Tribune" and
"Herald" and the Boston "Herald." He is
survived by his wife and a son.

Charles F. Keary

A dispatch from London announces the
death of Charles F. Keary, novelist and
writer, and formerly a member of the staff
of the British Museum. He was the author
of works on history, and also wrote on anti-
quarian subjects.

Giulio Monteverdi

A dispatch to Washington under date of
October 5th announces the death of Giulio
Monteverdi, a distinguished Italian artist,
which occurred in Rome. He was eighty
years old.

Issac S. Taylor

Issac S. Taylor, chief architect of the
St. Louis Exposition, died in that city,
Oct. 27.

Funeral of J. Carroll Beckwith

The funeral of J. Carroll Beckwith took
place Sunday aft. last, in St. Thomas'
Church Chantry, and was attended by
many prominent members of the art, social
and literary worlds of N. Y.

The services were conducted by the Rev.
Dr. Ernest M. Stires, assisted by the Rev.
Dr. Atkinson.

The honorary pallbearers were: Herbert
Adams, Edwin H. Blashfield, Algernon S.
Frissell, Roland Knoedler, Kenyon Cox,
George de Forest Brush, William A. Coffin,
Charles M. Dewey, H. Bolton Jones and
Charles Howland Russell. The interment
was in Kensico Cemetery.

Sale of F. D. Sherman Library

Of interest to litterateurs is the announce-
ment that the library formed by the late
Frank Dempster Sherman, the poet and a
professor at Columbia University, has been
placed on exhibition at the Walpole Gal-
leries, 10 East 49 St., to be dispersed at
auction on Monday aft., Nov. 5.

The collection numbers more than 400
volumes and includes first editions of Bret
Harte, W. S. Gilbert, Eugene Field, Mark
Twain, Longfellow, Joel Chandler Harris
and W. D. Howells.

It also includes numerous photographs of
famous actors and actresses of the English,
American and Parisian stage. Among those
represented are Eleanor Duse, Edwin
Booth, Henry Irving, Ellen Terry, Fanny
Davenport, Sarah Bernhardt, Richard Mans-
field, Maude Adams and Mme. Rejane.